

ROBERT
MORRIS



Robert Morris, 1970.
Photograph by Susan Horwitz.



ROBERT MORRIS

by Marcia Tucker

**Whitney Museum of American Art
945 Madison Avenue • New York New York • 10021**

**Whitney Museum of American Art
New York 1970**

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PREFACE AND ACKNOWLEDGEMENTS

*"Today, as in former times, to explain is
to show how a thing participates in one
or a number of others . . ."*

—Emile Durkheim

The present exhibition, which consists of approximately a dozen works by Robert Morris made especially for the occasion, bypasses the historicizing function of a retrospective show. Morris has integrated space and sculpture in his own manner; installation and choice of works have been determined by the artist. By dispensing with a formal opening and allowing the public access to the museum floor during the installation of the exhibition, environment and work become elements in a continuous process which is crucial to the body of Morris' work.

These pieces, therefore, will not have been seen prior to their installation. It is hoped that this catalogue, and the extensive essay on the artist's development from the earliest work to the present, will afford a comprehensive background against which to view this exhibition.

I would like to extend my thanks to those who have so generously helped to make the exhibition possible. John I. H. Baur, the Museum's Director, has been unfailingly supportive whenever difficulties were incurred by a depar-

ture from the conventional format of a one-man show. Stephen E. Weil, Administrator, has helped to overcome innumerable technical difficulties. Dr. Robert Goldwater was the first to offer encouragement and critical advice pertaining to my early research on the artist; it is this research which forms the basis of the following essay.

I am indebted also to Leo Castelli, and to Barbara Wool and Marianne Barcellona of the gallery for their patience and promptness in providing information and photographs. Dan Graham kindly allowed me to read his unpublished notes on *Pace and Progress*, and Susan Horwitz afforded immediate access to her extensive series of photographs of Morris at work.

I would like to thank Lucille Naimen for supplying chronological and other important information, and Eunice Lipton and David Bienstock for their interest and advice pertaining to the catalogue essay. Carol Burns afforded invaluable assistance in research and in the typing and proofreading of the manuscript.

I am especially grateful to Kasha Linville, who helped to revise and edit the essay, and above all, to Bob Morris, without whose cooperation, of course, the exhibition would not have been possible.

Marcia Tucker,
Associate Curator

“The mind that can shift its view-point and still keep its orientation, that can carry over into quite a new set of definitions the results gained through past experience in other frameworks, the mind that can rapidly and without strain or confusion perform the systematic transformations required by such a shift, is the mind of the future.”

—I. A. Richards

Robert Morris is a controversial sculptor. Some feel that the "art" or "esthetic" content of his work is negligible, that he is concerned only with ideas for which the sculpture serves as illustration. This assumption is, I believe, misleading, and derives in part from Morris' efforts to transcend accepted sculptural modes. His attempt to create a new visual vocabulary rather than to search for new things to express within an already established one is disturbing and provocative, and eludes analysis by either formalist or descriptive critical methods. Formalism has not been able to deal with the apparent lack of relationships in the work, and descriptive criticism is given very little to describe. One is left, therefore, with the implication that the work lacks visual significance.

If, however, we consider the possibility that the visual significance of a work need not be inherent in the work itself, but is rather a function of our own perception of it, and moreover that vision is only one aspect of perception, then a new basis for understanding is afforded. Such work consistently probes the nature of our own experience of things in the world, and the ways in which we come to terms with these experi-

ences. Perception can be seen as a function of behavior, that is, how one acts in relation to a given object or situation. Morris shows that the characteristics of definition, measure, isolation, location and process can be perceptual modes, making us aware that perception is active rather than reflective, immediate rather than associative. Each time we perceive, we do so anew.

The artist's fascination with perceptual problems manifests itself in different ways throughout his career. The early works are, for the most part, visual metaphors, probing the function of language as a communicative device whose meaning varies according to its use. He creates objects wherein the code of language is altered by pictorial metaphor. When our perception of a word is isolated, we find it to be surprisingly different from our learned response to it. The role of viewer thus becomes effective instead of affective.

In the minimal pieces, perception depends not on metaphor, but on sculptural characteristics experienced physically. We have been accustomed to evaluate modern abstract sculpture in terms of a seductive surface,

manipulation of resistant materials by a skilled hand, or concern with shape, volume, mass and weight in the form of comprehensive objects. Such objects have been judged by the degree of sensuous or visual pleasure they provide. Morris' work, when seen solely in these terms, is highly accessible but disarmingly straightforward. He isolates the element of sensuousness inherent in a given material by presenting it to us in a virtually unaltered form. A shape is neither reduced nor adduced, but offered as itself. Volume, mass and weight are seen because they are taken out of context; a large rectangular polyhedron is placed in a given space; an enormous, heavy slab is suspended from the ceiling; great beams of wood support each other in evidence of their own weight. Morris' work therefore continues in the tradition of modern sculpture to some degree. But these simple,

colorless forms are immediately apprehended in terms of our own experience of "hanging", "leaning", "resting", "placing", "touching". Where the eye is not transfixed, the body is seduced.

Tangible, not theoretical dichotomies of inside/outside, surface/interior, hanging/resting, tangible/intangible, provoke simultaneous experiences of elements ordinarily perceived separately. Rigid and flexible materials (wood and rope, felt and lead, thread and mirrors, light and plywood) are combined in a single piece and must be perceived at once.

Morris constructs each work in an immediately recognizable and unequivocal manner. The mystery of "technique" has been eliminated, and information about how it was made is available simply by looking at it. The process is as straightforward as the work. Our

attention is drawn to other factors, which are part of a phenomenological system of exploration: we must focus on the external, on the gestures or modes by which things are made known to us, what they appear to be and what they are, how we become aware of and behave toward them; we must concentrate on the very act of *being*. Each work confronts us with the impossibility of objective values. Measure, definition, number, language and other "absolutes" are shown by Morris and by our own experience to be unreliable. Objective standards are subverted by those human activities for which they were created, and which make them viable.

Morris' work repeatedly turns back upon itself, raising older issues in a new manner. It constitutes an intensely personal, unique exploration of themes and devices which have interested the artist from the first, and which have

become increasingly important to the history of sculpture in our era. Morris does not raise questions about the nature of experience and make pieces in order to answer them. The questions do not determine the work, but are a result of it, they are posed by the pieces themselves.

The penetrating and decisive intelligence which characterizes his work (and Morris' own writings about sculpture), has led to the assumption that the ideas elicited by the work place it in a domain other than that of art. I hope that this essay will clarify the fact that Morris' ideas can only be understood by our experience of the work itself. Because ideas are evoked by an object does not mean that these ideas can be understood apart from it. What we remember, finally, is not an idea about the thing, but the thing itself.

Plate 1:

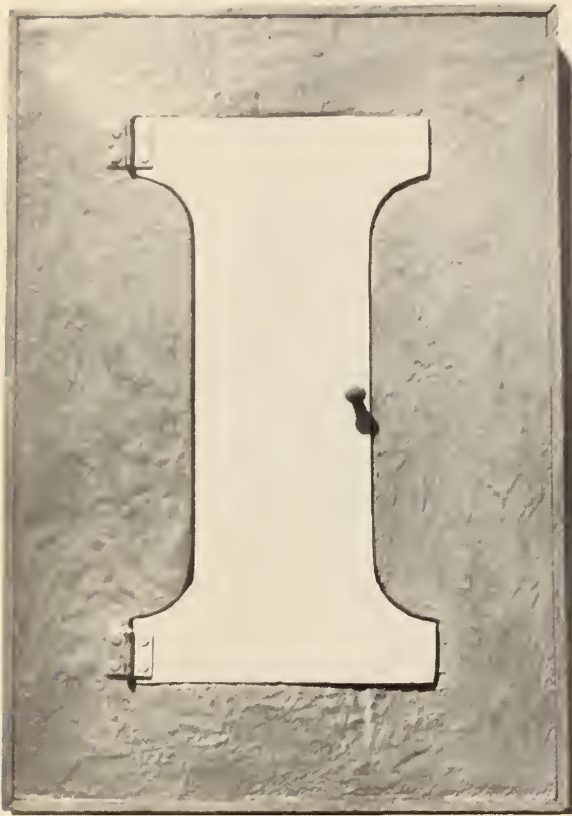
I-Box (closed). 1962. Mixed media. Ca. 12" x 18". Collection:
Hanford Yang.

Photograph: courtesy of Leo Castelli Gallery.

Plate 1a:

I-Box (open). 1962. Mixed media. Ca. 12" x 18". Collection:
Hanford Yang.

Photograph: courtesy of Leo Castelli Gallery.



EARLY WORK

"To understand the 'idea' in a work of art is more like having a new experience than like entertaining a new proposition."

—Suzanne Langer

An important early work dealing with the paradoxical relationship between pictorial and verbal information is the *I-Box*, 1962 (Plate 1, Plate 1a). It questions the vocabulary of the language we use, and the kinds of information it supplies. Here, antonymous elements—the obvious (or concrete) and the mysterious (or intangible)—are used to represent each other. Outside, the word "I" forms a door; inside, the blunt representation of the concept "I" consists of a photograph of Morris, naked and grinning. What is inside the I, then, is the most obvious depiction of something that cannot actually be represented. An element of shock, indigenous to much of his work, exists because we are accustomed to taking the obvious for granted. Morris makes the obvious mysterious by isolating and presenting it. He makes us feel the discrepancy between the descriptive word and the object, just as Magritte has shown that a depicted pipe differs radically from a real one. For Morris, the enormity of the idea, "I", can never be encompassed by its representation, nor

can it be understood apart from the thing being represented. Most of Morris' work, like the *I-Box*, is about the ways in which we understand the process of being.

Where the *I-Box* is involved with the paradox of *defining* being, *Card File*, 1963 (Plate 2), focuses on being as a durational process, since all things exist in time. *Card File* turns in on and describes itself, linguistically, spatially, temporally. It is involved with its own act of becoming. Each entry, an exacting and specific reference to the making of the piece, is cross-referenced, and its own process becomes, finally, the whole. *Box With the Sound of Its Own Making*, 1961 (Plate 3), a small walnut box, contains a three-hour tape recording of the sounds of the box being constructed. Marcel Duchamp's *With Hidden Noise*, 1916, consisted of two inscribed brass plates sandwiching a ball of twine which contained an unknown, rattling object. Jasper Johns' 1955 painting, *Tango*, concealed a music box behind the canvas. In the former, the relationship of sound to structure was calculated to dissociate the object from its function, while in the latter, the sound served as an associative device. Morris, unlike these predecessors, uses recorded sound to collapse one's ordinary time sense by bringing the past (the making of the box) and the present (its completed state) together, integrating process and object.

Plate 2:

Card File. 1963. Mixed media on board. Ca. 10" x 20". Collection:
Dwan Gallery.

Photograph by Walter Russell.

Plate 3:

Box With the Sound of Its Own Making. 1961. Walnut. 9" x 9".
Collection: Mrs. C. Bagley Wright.

Photograph by Rudolph Burckhardt.

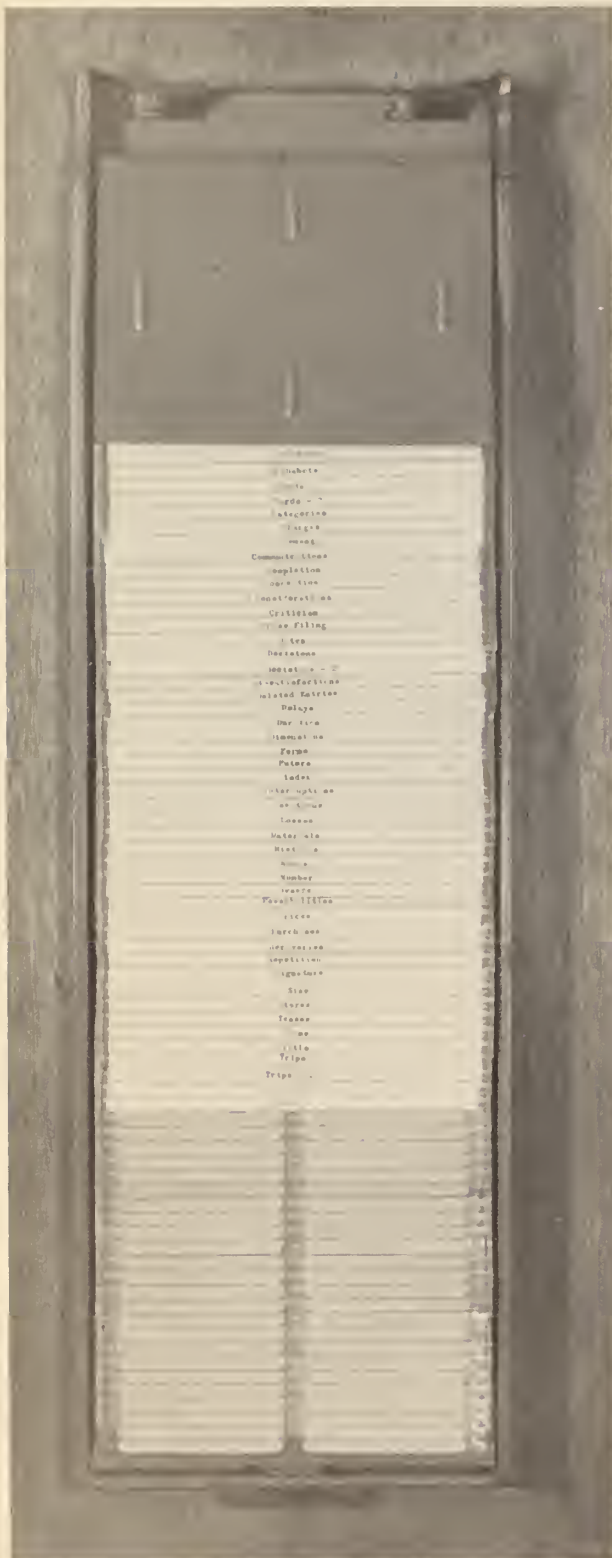


Plate 4:
Untitled. 1963. Mixed media. Ca. 12" x 18". Collection:
Robert Morris.
Photograph by Mark Hedden.

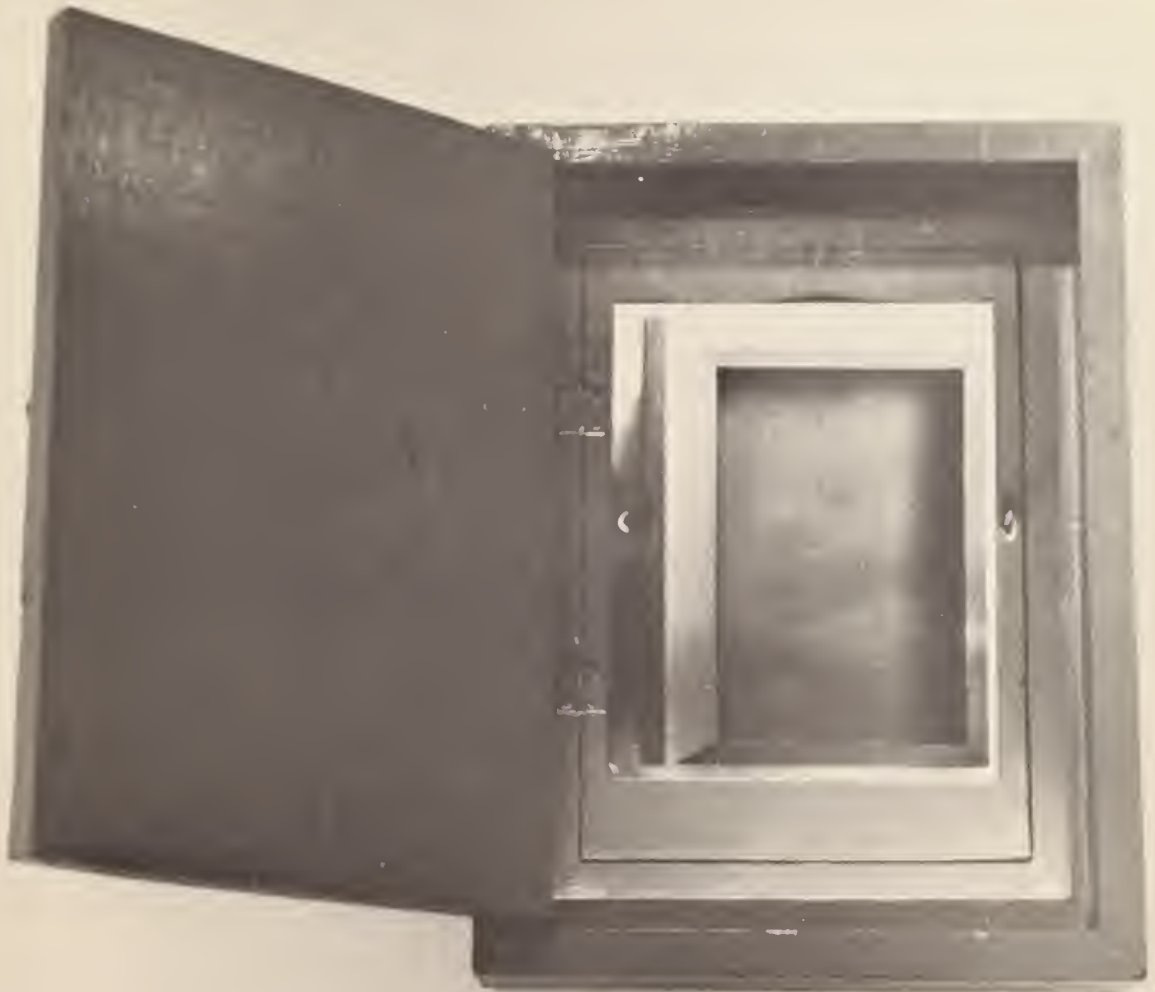


Plate 5:
Metered Bulb. 1963. Mixed media. Ca. 12" x 24". Collection:
Jasper Johns.
Photograph by Mark Hedden.



Still another box (**Plate 4**) defines a state of being by a purely visual reference to itself. It opens to reveal a photograph of itself, opened, titillating the mind and eye in a manner reminiscent of the picture within a picture on a box of Quaker Oats. This box suggests the difficulty and frustration of trying to perceive an infinitely receding series.

Metered Bulb, 1963 (**Plate 5**), examines a light bulb in terms of its function by recording the expenditure of intangible energy. A 1958 work by Johns entitled *Light Bulb* divorces a light bulb from its function by casting it in sculpt-metal. The mystery inherent in this kind of embalmed artifact, however, differs from the mystery of *Metered Bulb*, where it derives from making the obvious even more obvious. Morris' piece records the process of giving light, showing it to be measurable and temporally finite. The emphasis is not on the object, but on how its nature is determined by what it does. The work's process is here again vital to its identity

Plate 6:

Untitled. 1963. Painted bronze. 13" x 7½" x 3½". Collection:
Mr. and Mrs. Robert Scull.
Photograph by Rudolph Burckhardt.



Mystery and visual pun, the elements of contradiction and impossibility, are isolated in a padlocked cabinet executed in 1963 (Plate 6); its inscription reads, LEAVE KEY ON HOOK INSIDE CABINET. The cabinet becomes an object whose function has been utterly defeated by the instructions on its door. It begs to be unlocked and cannot be, since its initial use as an object has permanently arrested its continued function as such. By denying itself as object, it asserts itself as art.

Other early pieces confront us with the question of how measurement is used by examining a device that we take for granted. Measurement is a complex visual judgment, simplified by the use of an "objective", fixed standard, in this case a ruler. But measurement uses numbers to indicate spatial relations, and numbers themselves can be manipulated abstractly. They only acquire meaning in reference to a specific object. In this way, calculation conquers vision. *Three Rulers*, 1963 (Plate 7) confounds the

Plate 7:
Three Rulers. 1963. Painted wood. Ca. 36". Abrams Family
Collection.
Photograph by Mark Hedden.

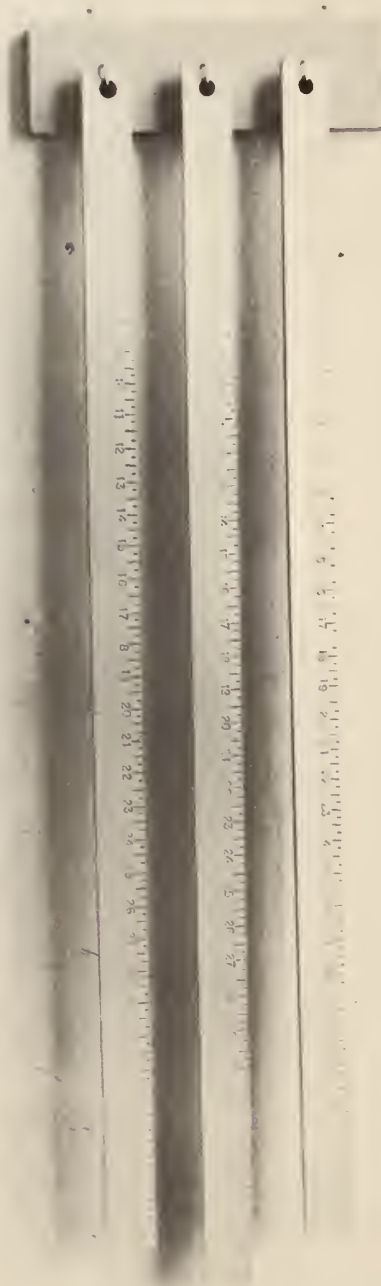


Plate 8:

Swift Night Ruler. 1963. Mixed media. 10" x 28½" x 1". Collection:

Mr. and Mrs. Leo Castelli.

Photograph by Walter Russell.

Plate 9:

Untitled. 1963. Lead. Ca. 36" h. Private Collection.

Photograph: courtesy of Leo Castelli Gallery.

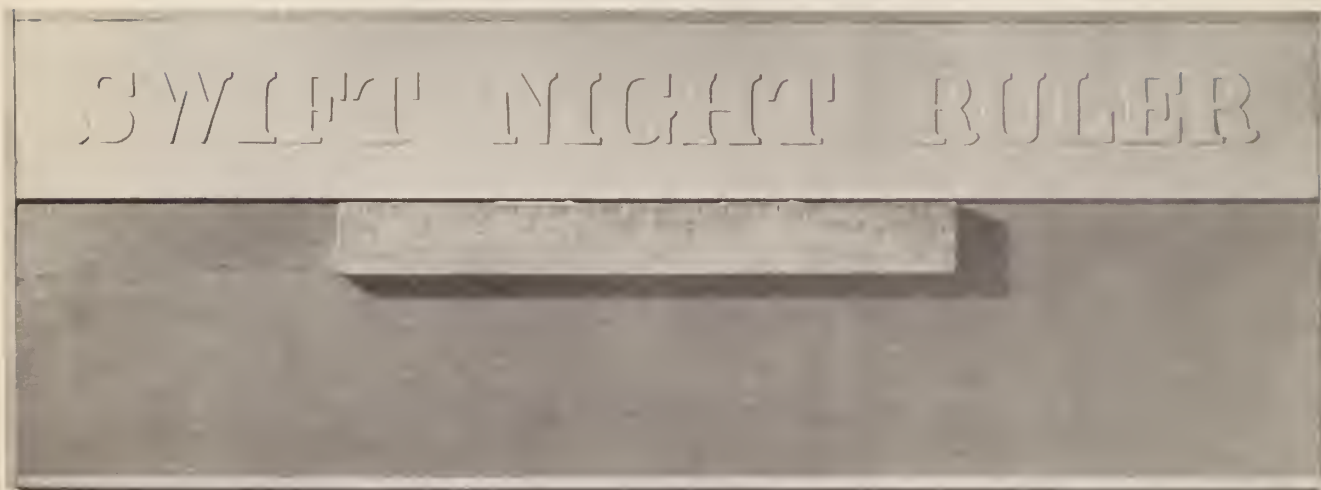
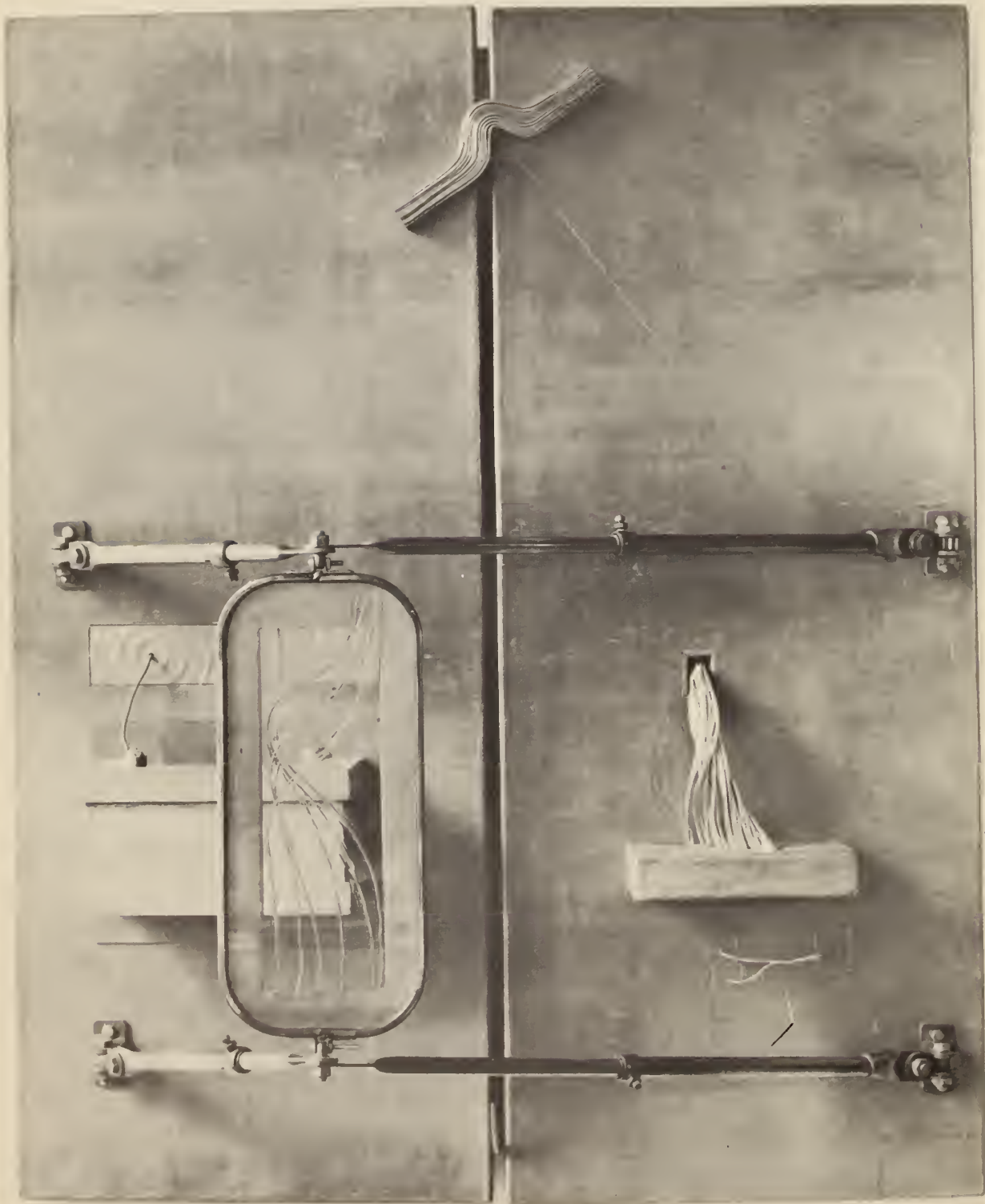


Plate 10:
Untitled. 1964. Lead and mixed media. 45½" x 36½" x 12".
Collection: Robert Mayer.
Photograph by Oliver Baker.



objectivity of measure. Each ruler, of a different length, "measures" 30 inches. This is one of the earliest pieces by Morris to deal with the relational problem of scale. If we take away the scale of man, any scale we substitute is arbitrary and can be distorted in any way. Thus the concept of measure becomes our *percept* of it. Measurement serves, then, as a means of explaining a thing by translating it into a series of dimensions. When something is explained, it is translated into words, and when it is measured, it is translated into numbers.¹ As in the *I-Box*, we are confronted with the discrepancy between this translation and the object itself. We are made to see the object as Morris sees it, taking nothing for granted, confronting commonplace visual data without preconceptions. The conventions that subconsciously influence our perception are thereby revealed.

In *Swift Night Ruler*, 1963 (Plate 8), an "objective" tool for measurement is used in an evocative word/object poem. Two contradictory elements, a poetic, all-enveloping term and a specific tool of analytic reduction, are juxtaposed on a common ground. Because they are united by an internal link, contraries are identified and accentuated.

For Morris, all so-called objective perceptual standards are, in just this way, juxtaposed against and united with their origins, which are human and individually variable. A more literal rendering of this juxtaposition is found in an untitled lead relief, 1963 (Plate 9), which consists of a footprint on each of two separate sheets of lead, united by a set of 24 inch rulers of different lengths.

In 1964, Morris executed a series of enigmatic lead pieces, some of which are plaques or reliefs (Plate 10), others of which are free-standing. They are concerned with process and contradiction, with an attempt to define and "freeze" natural and mechanical energies in a less literal manner than the *Metered Bulb*. Among the many elements incorporated into the pieces are objects resembling electrical conduits, springs, dry-cell batteries, magnetic fields, wire terminals and electronic fastenings. Deployed against a lead field, they are functional parts frozen in a non-functional situation. Lead, a highly manipulable metal, heavy and dull-

Plate 11:
Untitled. 1963. Lead. Ca. 24" x 36". Private Collection.
Photograph: courtesy of Leo Castelli Gallery.

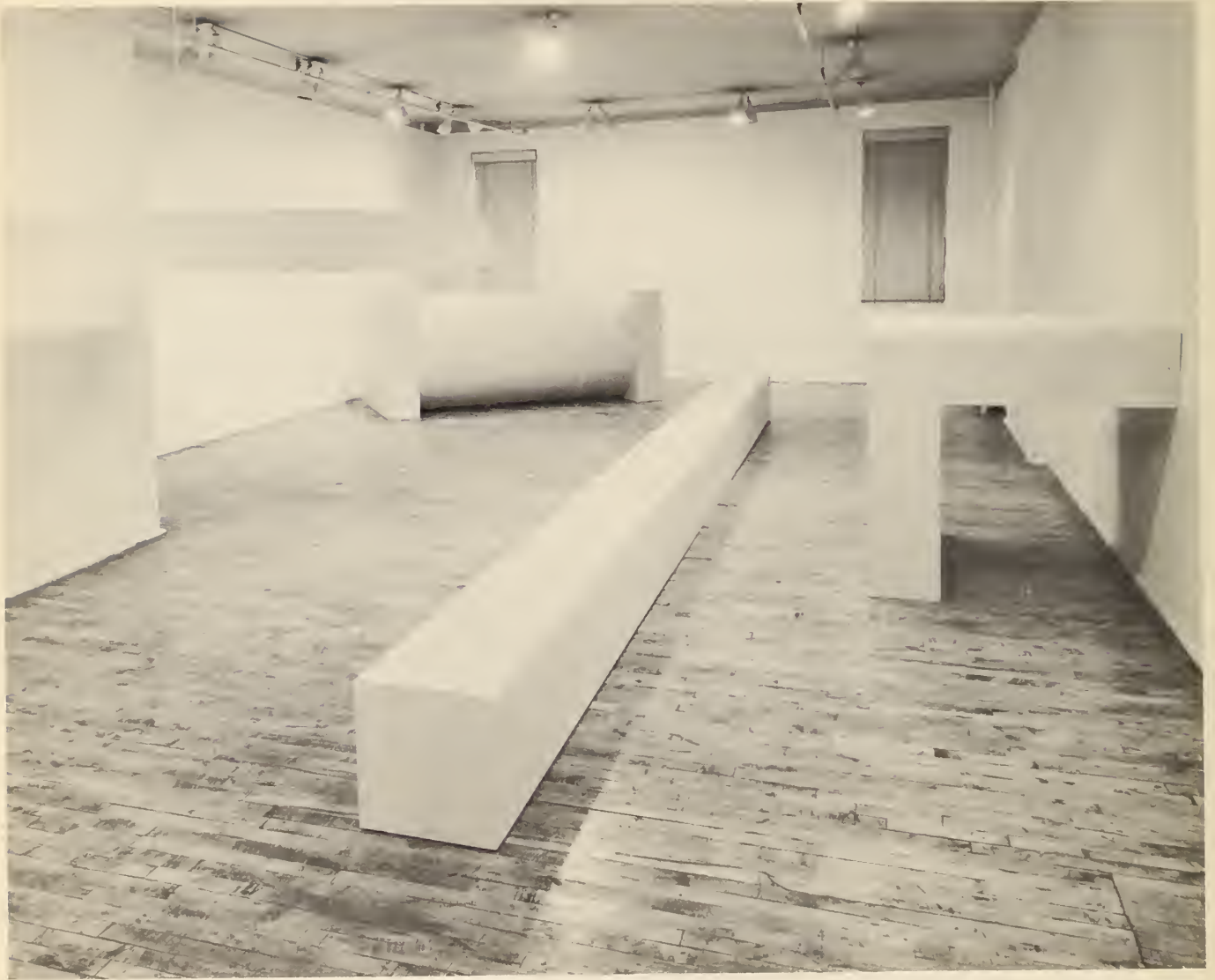


surfaced, affords an inanimate foil for electrical energy—volatile, invisible, potentially dangerous. Almost all the lead reliefs are divided in some way, so that the ground in each work is prevented from suggesting a sculptural base, and acts instead as a field upon which action is isolated and stopped. In one (Plate 11), a bullet's trajectory is marked out and embedded in the lead, the process captured and held. Means and end fuse in the presence of the bullet, arrested at its terminus. Figure and ground, that which acts and that which is acted upon, are given equal weight. In *Notes on Sculpture, Part IV*,² Morris discusses the importance of Jasper Johns' painted configurations in relation to the question of figure-ground:

"Jasper Johns established a new possibility for art ordering . . . the work was looked at rather than into and painting had not done this before. Johns took painting further toward a state of non-depiction than anyone else . . . (he) took the background out of painting and isolated the thing. The background became the wall. What was previously neutral became actual, while what was previously an image became a thing."

Johns' reconstitution of art as object, and the importance of "making the total image congruent with the physical limits of the work," are factors translated into sculptural terms in the lead pieces. Parts, even when isolated on or within a given field, cannot be perceived as separate from the whole.

Plate 12:
Installation shot, Green Gallery, New York, December, 1964.
Photograph by Rudolph Burckhardt.



MINIMAL WORKS

"If one occupies oneself with what is full, that is, the object as positive form, the space around it is reduced to almost nothing. If one occupies oneself primarily with the space that surrounds the object, the object itself is reduced to almost nothing. What interests us most? What is outside or what is inside a form?"

—Picasso, quoted by
Françoise Gilot

Morris has always pursued several concerns at once rather than moving in any systematic chronological fashion from one style to another. In 1961, he fabricated the first unitary piece, an eight-foot high, gray plywood column. In December of 1964, he had a one-man show at Richard Bellamy's Green Gallery in New York. The exhibition consisted of large, pale-gray plywood forms, all extremely simple, with uninflected surfaces (Plate 12). Each work in the exhibition avoided internal relationships, emphasizing instead its relationship to the viewer and to the surrounding space.

Corner Piece (Plate 13) is of interest because it examines an object in relation to its physical context. Here, a three-dimensional form is placed in the right-angled intersection of two walls. By so doing, a single plane is created which both relies on the corner for its existence and at the same time destroys it. The work cannot be dealt with outside its own context, since for the sculpture to assert itself, it must destroy the corner, and for the corner to assert itself, it must destroy the sculpture.

No matter how simple these forms seem, "it is impossible," as Morris points out, "to have a sculpture that has only one characteristic." These single, unitary forms are perceived and experienced in relation to the structuring factor of the room, which is not simply accepted by the artist, but actively utilized. The object acquires meaning or completes itself in relation to a human activity, to the behavior of the spectator as he physically participates in the work by walking around it. Here, however, there is no esthetic distance between the viewer and the piece, no mystery in comprehending the making of the work, no special skill required to "understand" it. However, the viewer in a metaphorical sense risks his own re-definition insofar as he has become a part of the work's context.

The *L-Beams*, begun a year later, 1965 (Plate 14), suggest a child's manipulation of forms, as though they were huge building blocks. The urge to alter, to see many possibilities inherent in a single shape, is typical of a child's syncretistic vision, whereby learning of one specific form can be transferred to any variations of that form. Nine *L-Beams* were originally proposed, all exactly alike, all painted a pale, flat gray.³ When placed differently, in effect, different works result. The feeling of immediacy engendered by them stems in part from the fact that the forms are repeated. Kierkegaard, in *Repetition*, (1843), makes the observation that since the past is lost to us and the future is only an anticipation, it is repetition alone that has the power to isolate the present tense.

Plate 13:

Corner Piece. 1964. Gray plywood, 6'6" h. x 9' w. Collection:
Count Giuseppe Panza.
Photograph by Rudolph Burckhardt.



Plate 14:
Untitled (L-beams). 1965.
Photograph: courtesy of Leo Castelli Gallery.



Plate 15:

Untitled. 1966. Painted plywood. 4' x 8' x 8'. Collection: unknown.

Photograph by John D. Schiff.



The ways in which one experiences time are perhaps analogous to sculptural modes. Most sculpture has been made in one of two ways, either a reductive method, in which shape is made by *carving away* from a larger block, or an additive one in which a piece is *constructed* relationally by the addition of parts. The way in which we experience our own past is certainly reductive; we eliminate all but the essential things we wish to recall. Were we able to remember everything that took place in a day, we would have to spend exactly a day in the remembering of it. We can, on the other hand, conceive of the future only by the constructive process of grafting expectations onto the meager branch that connects present situations with future assumptions. To perceive the present, we must do the impossible—we must stop time. Since time, like measure, is neither fixed nor absolute, it can be perceived only in relation to beginning and ending. When the beginning and ending of an event or action are the same, a moment in time appears to stand still. Similarly, the sense of immediacy experienced when confronted with Morris' minimal pieces has to do with the fact that they are *formed* rather than carved or constructed. Even when we know that a piece cannot be made at once (except in the case of molded objects), it is perceived as though it were. The immediacy of forming, then, affords the sense of a continued present tense because there is no perceptual evidence of any alteration between the work's origins and its conclusions. To arrest our perception of time, we must concentrate our attention on what is happening to us at a given moment. Similarly, to experience these sculptures, we must become actively and uniquely engaged with what is immediately before us.

In the *L-Beams*, Morris uses forms which, although repeated, are not identical, since no two objects can exist in the same time and space. He has shown that any number of L-beams can be made. What is important, then, is not so much the object itself as everything else about it—its position, how it looks, its potential changes. By using primary or unitary forms, it becomes possible to concentrate on a single element and isolate it. Primary forms can also be easily made. Thus their relationship to a technological, industrial, man-made system is implicit; it is a system where the best means of forming is, as Morris indicates, to employ right angles, rectangular forms and flat surfaces to eliminate waste and to facilitate the storage, stacking, transporting or joining of these forms.

The simplest and most "minimal" piece executed by Morris is a single, rectangular solid, 1966 (**Plate 15**). It is the least assuming and most challenging of these pieces by virtue of the fact that, to paraphrase Rauschenberg, if you don't take it seriously, there is nothing to take. This piece, like so many others, forces us to confront the complex question of how one perceives things, that is, how we are involved with the work, how we react to it and to what extent our involvement lends it meaning.

Morris has stated that the single most important sculptural element is shape. Here he employs a simple indivisible shape that can be perceived immediately and in its entirety. According to Gestalt principles, we are aware of a whole form before becoming aware of its parts; general features can be directly perceived and form the basic content of our percepts. Unitary forms are therefore more easily held in the mind, since a gestalt is not subject to perceptual differentiation.

Plate 16:
Untitled. 1965. Gray fiberglass with light. 24" x 96". Collection:
John Powers.
Photograph: courtesy of Leo Castelli Gallery.



Plate 17:

Untitled. 1965. Plexiglass mirror on wood. 28" cubes. Collection:
Robert Morris.

Photograph by Rudolph Burckhardt.

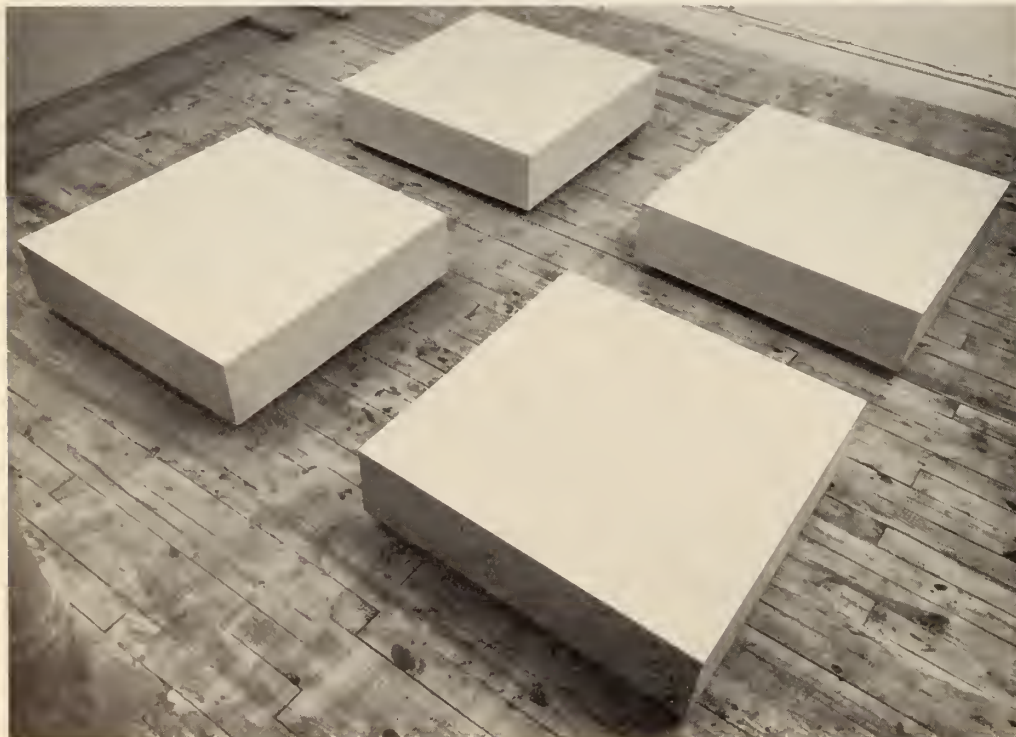


Plate 18:

Untitled. 1965. Fiberglass. 3' x 3' x 2' h. Collection: Robert Morris.
Photograph by Rudolph Burckhardt.

Plate 19:

Untitled. 1966. Fiberglass. 4 parts, each 1' x 4' x 4'. Collection:
Robert Morris.
Photograph by Rudolph Burckhardt.



By focusing on size, Morris shows how scale can interfere with or influence our perception of unitary forms. Unitary forms have, of course, been employed before in the history of art; one is immediately reminded of the Egyptian pyramids, which are so monumental they are overwhelming. Indeed, because of the pyramid's gigantic size, we cannot tell if it is three- or four-sided. We cannot encompass it visually, nor can we easily relate to it in a physical way, by walking around it. Morris uses large, but not monumental size in sculpture to avoid intimacy and to guard the work's autonomy, to keep it in what Morris calls "a public mode." This kind of intermediate scale engages us perceptually in the most direct manner and maintains a delicate balance between object and monument.

If we accept the Gestalt theory that immediate perception of simple geometric solids occurs in terms of a whole, generalized image that is retained in the mind, then with Morris' piece, our perception of the sculpture and the artist's conceptualization of it are identical. That is, one perceives a six-sided rectangular solid, and what is perceived is exactly what is there. Certainly, this is not the case with most sculpture, where one's perception of the work changes as one moves in relation to it because *the work itself changes*, presenting us with varying internal relationships and shapes from every angle. In Morris' piece, there are no changing internal relationships because there is only one shape. Therefore, we perceive only those alterations in the piece and the field of vision in which it is situated that are occasioned by our fluctuating vantage point. The viewer experiences sculpture in his own variable time and space. A tension is established between what Morris calls "the known constant and the experienced variable". We perceive the sculpture; it is not so small that we can see it in its entirety, but it is not so large that we cannot see that it appears to be a simple, uninflected poly-

hedron. It arouses in us a desire to confirm our expectations, so that we walk around it to see what we already know, and are literally *dis-illusioned*.

It is no wonder that such sculpture has been termed boring. We are quick to measure our experience of art by the discrepancy it creates between reality and illusion, and Morris' minimal works appear discouragingly real. Internal relationships are avoided even to the extent of eliminating color, since it is an additive and illusionistic device. By stressing external relationships instead, Morris offers an alternative to the cubist esthetic that has dominated so much modern sculpture to date.

In those instances where simple shapes are divisible, Morris in fact divides them. Such is the case with a gray plywood ring, 1965 (**Plate 16**), with light showing at the two points where it is joined. This piece might occasion a more romantic reading; fissures, volcanic craters and the like are suggested, but provide a somewhat ludicrous literary interpretation. If, however, we examine those qualities which inform the earlier pieces, we find that aspects of containment, of concealing and revealing, representing and suggesting, are as pertinent here as they are in the *I-Box*. A form that should appear solid reveals itself as hollow. Its interior, consisting only of space or void, is contained while being revealed. Antithetical elements (solid/void, positive/negative, light/dark) are united where they are least expected. Light becomes a strong, tangible force, separating the halves of the ring. Just as electrical energies are juxtaposed against the inert quality of lead in the earlier reliefs, the energy of light functions here only in the unlikely context of its opposite. Light and space for Morris exist as real properties. By using a neutral surface, these properties are allowed to function without dilution in a manner crucial to the work.

Plate 20:
Untitled. 1968. Aluminum. 60½" x 144" x 142½". Collection:
Larry Aldrich Museum.
Photograph by Ron Miyashiro.



Plate 21:

Untitled. 1968. Aluminum I-Beams. 54" x 180" x 180". Collection:
Robert Morris.

Photograph by Rudolph Burckhardt.



Plate 22:

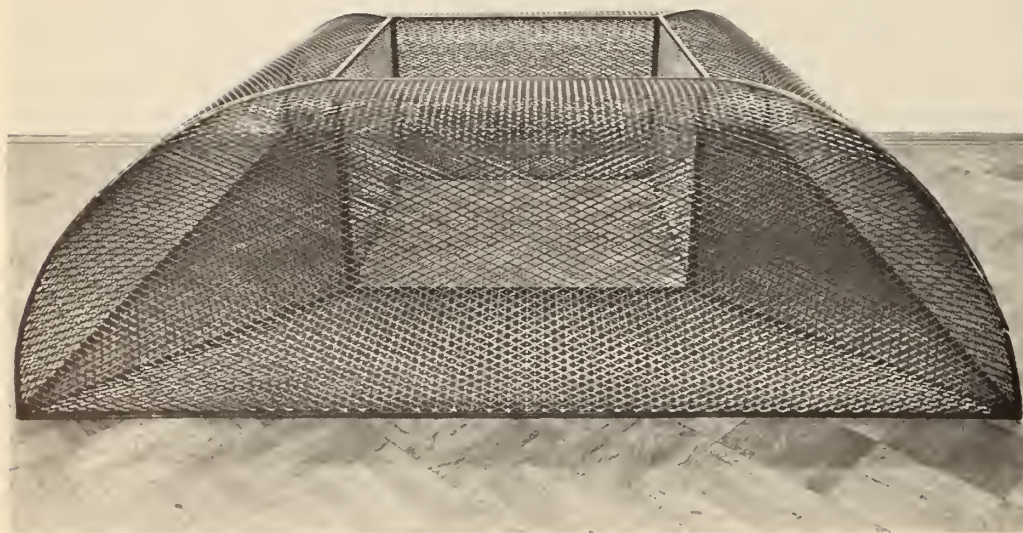
Untitled. 1967. Aluminum I-Beams. 5'6" x 25' x 35'. Lent by Lippincott, Inc.

Photograph: courtesy of Leo Castelli Gallery.

Plate 23:

Untitled. 1967. Steel. 31" x 109" x 109". Collection: Burt Kleiner.

Photograph by Ron Miyashiro.



Four mirrored plexiglass cubes, done in 1965 (Plate 17), utilize light and space in an inverted way to create a non-pictorial illusionism. One knows that these are cubes, but the quality of the cube disintegrates because of the mirrored surface. The obvious once more becomes mysterious. Whereas the other minimal sculptures force the spectator back upon himself perceptually, this piece does so literally. We must revert to our own resources, our own vision, our own physical presence. What is actually seen confounds what appears to be seen. The problem of what is inside and what is outside a piece of sculpture re-asserts itself in a new dimension, for cubes and boxes are expected to enclose or contain, and instead they reflect. They are all *outside*, denying their own volume.

Another way of dealing with the relationship between form and context is in terms of the whole versus its parts. In two four-part pieces, one a group of truncated pyramids (Plate 18), the other consisting of four equilateral platforms (Plate 19), the eye or hand can manipulate the parts by extending them in all possible directions or organizing them so that they can be opened, closed, stacked, or placed end to end. The parts cannot, however, be both open and closed, stacked and lined up at the same time.

If, rather than seeking a symbolic, literal, psychological or sociological interpretation for such pieces, we attempt to explore the ways in which they confront us, we find that, as Morris points out, "simplicity of shape does not necessarily equate with simplicity of experience". In Morris' truncated pyramids, the displacement of space differs radically from the placid, lateral extension of the platforms, elegant and mute. The inner eye extends the truncated forms into a variety of new configurations, whereas the platforms do not lend themselves readily to this kind

of inventive manipulation. They are visually complete.

The unitary forms of the sculptures become stationary factors against which a temporal assessment takes place. We move, our perceptual field changes, time becomes the necessary and sufficient condition of an experience of the work.

In slightly later pieces, a new question is posed. How is it possible, while retaining the Gestalt of a unitary and permutable form, to deal with the issues of containment raised by earlier works? Is it possible to use a minimum amount of material and to create a container that does not entirely cover the space it contains?

The use of the angle (Plate 20), a ready-made industrial form, suggests such a possibility. The overhanging flanges integral to the beams allow the work to stand. At the same time, they suggest another series of containers in the process of forming on each exposed surface. This shape, that of a 1967 I-beam piece (Plate 21), resting half on the floor and half on two pillars of the same material, and a third zig-zagged construction (Plate 22), suggest different spatial permutations already inherent in the materials used. All three use an open geometrical form which lends itself readily to spatial extension.

By using heavy metal mesh, it becomes possible to make a container whose closed, geometric form is nonetheless able to reveal both *inside* and *outside* at the same time (Plate 23). The mesh is both substantial (as material) and transparent, allowing the inside of a closed form to become the outside, and the outside to be seen as part of the inside. All of the mesh permutation pieces are constructed around an open center, further complicating and extending the issues raised by the *Ring with Light*.

Plate 24:
Untitled. 1964. Painted rope and wood. 18". Collection
Philip Johnson.
Photograph: courtesy of Leo Castelli Gallery.



ANTI-FORM

"...a shift from man-made form to the unshaped raw material of experience constitutes a return to concrete reality, from which alone new thought can arise."
—Rudolph Arnheim

In 1968, what appears to be a radical shift of sensibility can be seen in Morris' work. During the summer of 1967, in Aspen, Colorado, he executed the first of a group of cut felt pieces. Almost all are large-scale, partly hanging from the wall, partly resting on the floor. They assert their geometric origins and at the same time destroy them, reminding one of the looped paper necklaces that magically appear when parallel cuts are made in a folded paper rectangle. Here, the work subverts its own premise. The result is a paradoxical attempt to create while destroying.

The shift to a new interest, that of creating forms which are not predicated in advance and result in random configurations, is entirely in keeping with Morris' earlier interests and methods. The work *looks* different, to be sure, and appears incompatible with the neat, compact Gestalt of the preceding series. It seems evident, however, that his concern with process has manifested itself in a more complex manner. Most concern with process has been located, until recently, within the scope of painting. When it is found in sculpture (as for example, in figures by Rodin or Medardo Rosso, or more recently, in pieces by David Smith or di Suvero), process is subservient to the completed image. For Morris process itself becomes the end result. A

precedent was set in the late 1940's and early '50's by the great drip paintings of Jackson Pollock, where process and product fused. Morris' earliest paintings, begun in 1954, show a strong Pollock influence in their overall patterning, loose brushwork and understated color. Morris became intrigued by the fact that a painting on the wall needs only to be viewed, whereas the same painting, placed on the floor, elicits a physical response. In 1959, however, he turned to sculpture, dissatisfied with the discrepancy between the process of painting and its end result.

Morris' involvement with the action of gravity on matter can be seen as early as 1964, in *Box and Rope* (Plate 24). Like the felt works, it both hangs and rests, but unlike the felt, more than one material is used. Two geometric, box-like forms are connected by a sagging rope. Each time the work is placed, it results in a slightly different configuration. In the felt pieces, material is constant, while size and shape are altered. Gravity and the weight of the felt cause each piece to act in a different manner. Unexpected relationships are created by chance and limited only by the physical properties of the material.

Other questions are raised. How is it possible to structure internal relationships that differ from cubist ones? How can one deal with questions of process, placement or making without using a geometric form? What happens to a gestalt when one is presented with a form whose configuration cannot be permanent?

The felt pieces (Plates 25 & 26) are alike in that all are dependent upon the wall, floor and wall, or the floor alone. Resting and hanging evoke different responses, and the tension produced by a form which does both at the same time is provocative. Color is no longer distractive since single forms are not used. Again Morris returns to the paradoxical implications of inside/ outside, visible/ invisible, interior/ exterior, in sculptural rather than metaphoric terms. Space and material are equally crucial, so that the structure of the piece is indistinguishable from the space in which the piece exists. Nothing is hidden and nothing is contained; it is all *there*. What is established is a presence, which is the first means by which things make themselves known to us. Our experience of the work, therefore, precedes and makes possible our knowledge of it.

Plate 25:

Installation shot, Leo Castelli Gallery, New York, 1968.

Photograph: courtesy of Leo Castelli Gallery.

Plate 26:

Untitled. 1967-68. Felt. ½" thick, 264 pieces. Collection:
National Gallery of Canada.

Photograph: courtesy of Leo Castelli Gallery.



Photographs by Susan Horwitz



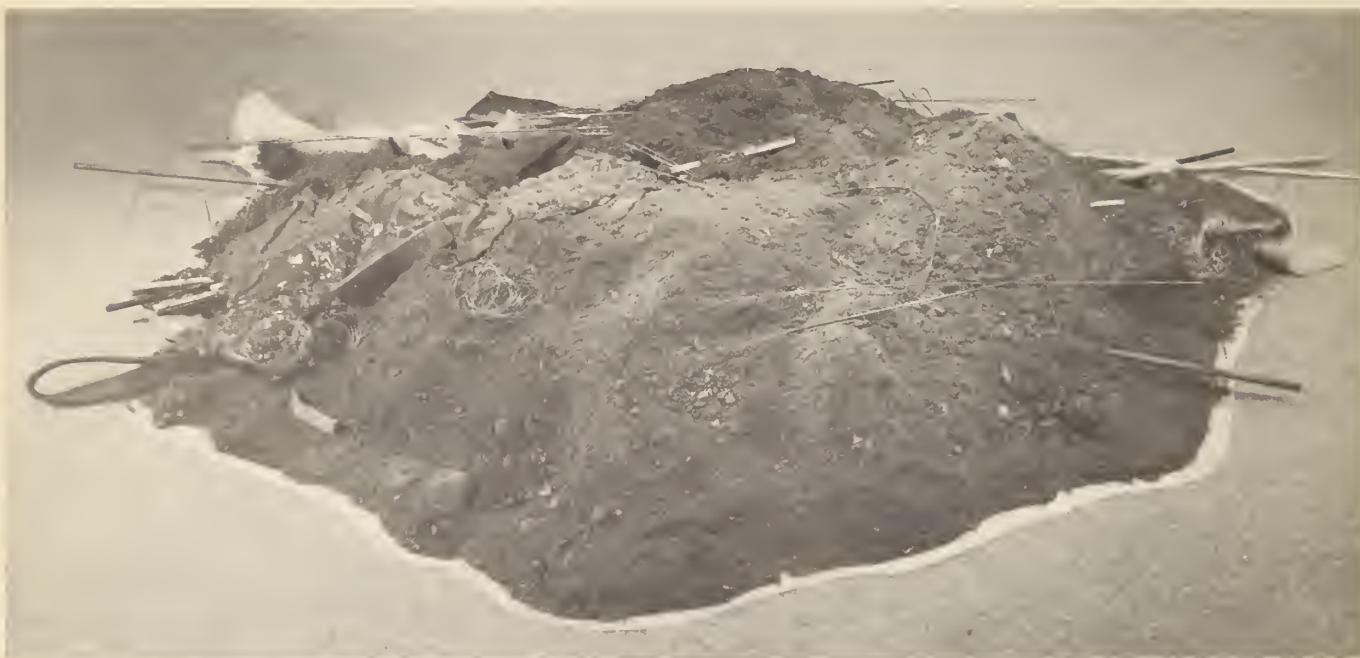
Untitled. 1969. Felt. 6' x 25'. Collection: Robert Morris.
Photograph by Susan Horwitz.



Plate 27:

Earthwork, 1968, Mixed media, Ca. 20' x 25'.

Photograph by Walter Russell.



EARTHWORKS

*"The head is round in order to allow
thought to change its direction."*

—Francis Picabia

The felt pieces hint at a change from specific objects to works in which there is no distinction between figure and ground. Morris' first "earthwork", shown at the Dwan Gallery in 1968 (Plate 27), was, as the artist indicated, "still a spread of substances or things that is clearly marked off from the rest of the environment and there is not any confusion about where the work stops. In this sense, it is discrete but not object-like." A later earthwork, shown at the Castelli warehouse in 1969, (Plates 28a, 28b, 28c, 28d) filled most of the available space and was altered every day, first by adding elements and then by subtracting them, until nothing was left but a series of photographs of the work in progress.

The felt sculptures, once moved, can be re-placed. Each is subject to internal changes but does not risk destroying itself entirely by a change of location. The earthworks, however, exist only in the present tense, since their removal entails their total destruction. Because Morris no longer uses one form, one material, or even one process, such work necessitates a

Plate 28a:

Untitled, State 1. 1969. Mixed media. (Earth, water, paper, grease, plastic, threads, wood, felt, electric lights, photographs, tape, tape recorder.)

Photograph by Steve Balkin.

Plate 28b:

Untitled, State 2. 1969. Mixed media.

Photograph by Steve Balkin.



Plate 28c:

Untitled, State 4. 1969. Mixed media.

Photograph by Steve Balkin.



Plate 29:

Untitled. 1968. Mixed media. Ca. 26' x 20'. Collection: Philip Johnson.
Photograph by Rudolph Burckhardt.



Plate 30:

Untitled. 1968-69. Felt, copper, aluminum, zinc, rubber, corten, nickel, stainless. Collection: Robert Morris.
Photograph by Rudolph Burckhardt.



close-up reading, an attention to the physicality of unaltered materials. The work is visible, but not visual in a traditional sense, expanding the area of possibilities to include a perceptual and physical framework that allows disorder to inform it. The disorder found in nature can be utilized to emancipate sculpture from academicism and allow it to develop a new contextual potential. Art, as Peckham contends, does not order our experience of the world, which is already ordered in the act of apprehending it. It is the *discrepancy* between our prior orientations and those produced by a work of art that makes the art experience meaningful.⁴ Disorder, in Morris' pieces, does not imply a lack of relationships, but rather that these relationships are of a different and more complex kind. In a thread and mirror piece (Plate 29), or a scatter piece made of felt, lead and other metals (Plate 30), the emphasis is not on the relationship of part to part, but on what Morris calls "a continuity of details". An overall image occurs despite the fact that the entire work cannot be taken in in a single glance. Any random arrangement of heterogeneous materials, when large enough in numbers and spread more or less evenly over a single surface, will create a homogeneous field. The degree of homogeneity produced will depend upon the size and number of the elements situated in that field. If they are spread evenly and densely over the surface, as in the thread piece, the figure-ground distinction common to most painting and sculpture is eliminated. Such a work, extending to our peripheral vision, says Morris, "cannot be taken in as a distinct whole and in this way has a different kind of discreteness from objects."

In the first scatter piece, consisting of felt, copper, aluminum, zinc, rubber, steel and other materials, the room is used as a structural base for the work. An indeterminate number of specifically relational situations are set up, none of which can be isolated and which therefore must be experienced as a whole.

In the second piece, the use of mirrors confounds our perception so that the illusion of transparency vies with the knowledge that what is seen in the mirrors constitutes a perceptually undifferentiated reflection of the substances on the floor. This is still another way in which a work can *become itself*.

Plate 31:

Detail, *Untitled*. 1970. Concrete, steel, timbers. Ca. 15' x 25' x 40'.

Photograph by Susan Horwitz.



OUTDOOR PIECES, ACTIVITIES

"If the difference between useful inventions and artistic inventions corresponds to the difference between changing the environment and changing our perceptions of the environment, then we must account for artistic inventions in the terms of perception."

—George Kubler

In 1966, Morris suggested the possibility of work located "outside the structuring factor of the room", independent of any architectural setting. At that time, he made a model and a cross-section for a *Project in Earth and Sod*. Morris became interested in harnessing existing energies or incorporating natural elements and processes into this kind of work so that perceptual acuity is required to identify it as art. A recent piece, done for the Detroit Institute, 1970 (**Plate 31**), consists of huge concrete boulders, stacked and leaning against one another. The material was found outdoors and re-situated outdoors. In another piece (**Plate 32**), steam escaping from valves in the ground dissipates and returns to its own origins in an altered form.

Some newer works, as is the case with earlier ones, appear to be involved with a kind of game-playing esthetic, in which gestures of indicating and locating, behavioral responses and temporality occur. An exhibition at Edmonton,

Plate 32:
Steam. 1968-69.
Photographs by Susan Horwitz





Plate 33:
Pace and Progress. 1969. Executed for *Place and Process*,
Edmonton Art Gallery, Alberta, Canada.
Photograph by Bob Fiore.



Alberta (Canada) included a work by Morris entitled *Pace and Progress* (Plate 33). On September 7, 1969, Morris began to ride a series of horses continuously, in a straight line back and forth from one spot to another. A path was worn in the grass. The piece was intended to terminate when either Morris or the horses became exhausted and could not continue the activity. For each horse he rode, a set of nine sequential photographs were taken. *Pace and Progress* was conceived as a continuum consisting of three parts: the activity as performance, the path left in the ground, and the photographic documentation of the whole. *Pace and Progress* is related to the body of Morris' work in its attempt to define or locate actuality. By using serial photographs, the elements in the piece are rather than happen. Moreover, because the action is repeated as precisely as possible, there is no sense of differentiation between its beginning and its end; the action starts and terminates in the same place, in the same manner, isolating the present.

An untitled work done for the Finch College *Art in Process IV* exhibition (December 1969) consisted of a film made by rotating a camera at a constant speed around a room in which Morris set up and then removed a mirror and a photo mural. The film itself was then projected against the walls of the same room in which it had been shot. The projector rotated at a 360 degree angle with the same constant speed as the camera had used. The time involved in the film is thus continuous and unchanging, establishing a process within a process of Borghesian complexity. It calls to mind the *Box With the Sound of Its Own Making*, the *Card File* and other early pieces.

The role of the spectator, who must move as the projected film moves, is changed from a passive to an active one. New issues are again raised about the nature of perception. Does one indeed, perceive in a succession of separate, remembered images which are then joined together in the mind to form a whole? How does our perception of the actual room we are standing in differ from our perception of that same room on film? Is it, then, possible to be both *in* and *out* of a space at the same time? These questions indicate that Morris' categorical, methodical explorations are never exhaustive, but continually suggest new possibilities for both artist and viewer

Photograph by Susan Horwitz.



"Every important work of art can be regarded both as a historical event and as a hard-won solution to some problem."

—George Kubler

A unifying link in Morris' work can be found in the *external*, that is, in an investigation not of what the object represents, but of how it acts, how it is situated, how it relates to itself and to other objects, how it creates its own meaning. His method is similar to that of philosophic and mathematical thought since his investigations, while systematic, are highly selective.

It has, I hope, been shown that the questions posed by Morris' sculpture are neither academic nor formal ones, but are about our experience of the world, and that the antagonism engendered by his work arises from our unwillingness to explore fully the perceptual, experiential resources common to all of us.

In the world we are bombarded incessantly by visual stimuli and information. We are, at best, able to utilize only a small part of our perceptual faculties in our everyday lives. Therefore, the less stimuli given in Morris' work, the more we are moved to search for specific meaning in it. But meaning is not the issue here. It is, rather, that we have been led to expect from works of art stimulation of a *different kind* than that provided by the natural world. Things are perceived, after all, before they acquire meaning, and by emphasizing the act of percep-

tion, Morris creates an art which demands no resources other than those which are already available to us. Location, identification, measure, process, isolation and contradiction are all inherent in the immediate act of perceiving.

Morris eliminates distinctions between "esthetic" experience and "real" experience by making material and perceptual processes self-evident. By forcing upon us a re-examination of a primary state of being, we are made aware that our mode of seeing and Morris' mode of seeing are part of the same order. The experience of this art is distinguished *quantitatively*, not *qualitatively*, from that of natural events or objects. The experience, because it is focused, is more intense, but not necessarily of a different kind. It is for this reason that Morris has taken advantage of existing phenomena (weather), materials (boulders, timber, steam), social conventions (the use of money), and natural resources (ecological projects).

Finally, Morris' work shows us, rather than *tells* us, about ourselves and the world. The act of showing is a process, slowly unfolding and revealing itself to us—a process infinitely more satisfactory than the didacticism of telling. By showing, Morris renders the literal question, "What does it mean?" irrelevant. The central issue becomes instead, "What does it do?" The implications of this change in attitude have become crucial to an understanding of the major art of our time.

FOOTNOTES

1. Kubler, George A., *Shape of Time: Remarks on the History of Things*, Yale University Press, New Haven, Conn., 1962, p. 82.
2. All quotations by Robert Morris are taken from his published writings in *Artforum*, (see bibliography) 1966-1970.
3. Morris began with nine beams and eliminated all but three; these three were free-standing, and Morris considers them the definitive pieces. Usually only two of them are shown.
4. Peckham, Morse, *Man's Rage for Chaos*, Schocken Books, New York, 1965, preface, p. xi.

CHRONOLOGY

ROBERT MORRIS

- | | |
|----------|---|
| 1931 | Born, Kansas City, Missouri. |
| 1948-50 | Studied, Kansas City Art Institute, University of Kansas City, Missouri. |
| 1950-51 | Studied, California School of Fine Arts, San Francisco. |
| 1951-52 | United States Army Engineers, Arizona, Korea. |
| 1953-55 | Studied, Reed College, Portland, Oregon. |
| 1955-59 | Painting and theater improvisation, San Francisco. |
| 1957, 58 | One-man shows of paintings, Dilexi Gallery, San Francisco. |
| 1959-60 | Explored film, made theater proposals, California and New York. |
| 1961 | Moved to New York. Made first sculpture: <i>Box With the Sound of Its Own Making, Column</i> . |
| 1962-63 | Studied Art History, Hunter College, New York. Began teaching there in 1964. |
| 1963-65 | Made five dance works: <i>Arizona, 21.3, Site, Waterman Switch, Check</i> , which were performed in New York, Ann Arbor, Stockholm, Düsseldorf. |
| 1965-70 | Worked at large-scale sculpture in various materials; developed proposals for Earth Projects; made further explorations in film and performed work. |

EXHIBITIONS

ONE-MAN EXHIBITIONS

1957	Delexi Gallery, San Francisco. (Paintings)
1958	Delexi Gallery, San Francisco. (Paintings)
October, 1963	Green Gallery, New York.
October, 1964	Galeria Schmela, Düsseldorf. (Lead reliefs)
December, 1964	Green Gallery, New York. (Plywood pieces)
January, 1965	Green Gallery, New York.
1966	Dwan Gallery, Los Angeles.
March, 1967	Leo Castelli Gallery, New York.
February, 1968	Galerie Ileana Sonnabend, Paris.
February, 1968	Stedelijk van Abbemuseum, Eindhoven, The Netherlands.
Winter, 1968	Leo Castelli Gallery, New York.
November, 1968	Galerie Ileana Sonnabend, Paris. (Felt pieces)
Winter, 1969	Leo Castelli Gallery, New York.
March, 1969	Galleria Enzo Sperone, Turin.
May, 1969	Irving Blum Gallery, Los Angeles.
December- January, 1969-70	<i>Robert Morris</i> , The Corcoran Gallery of Art, Washington, D.C.
1969-70	<i>Robert Morris</i> , The Detroit Institute of Arts, Detroit.

GROUP EXHIBITIONS

December 3-28, 1963	Thibaut Gallery, <i>The Hard Center</i> , arranged by Nicholas Calas.
January 3-Feb- ruary 1, 1963	Cordier & Ekstrom, Inc., New York, <i>For Eyes and Ears</i> . Exhibited <i>Document</i> , 1964, <i>3 Yard Sticks</i> .
1963	Wadsworth Atheneum, Hartford, Conn., <i>Black, White and Gray</i> .
1963	Gordon Gallery, New York.
1963	Albright-Knox Art Gallery, Buffalo, <i>Mixed Media and Pop Art</i> .
May, 1963	Concert of dance, sponsored by the Washington Gallery of Modern Art, <i>Number Five</i> , with Yvonne Rainer, Carol Brown, Billy Kluver, Jennifer Tipton.
1963-65	Dance: <i>21.3, Arizona Site, Check, Waterman Switch</i> .
June, 1965	Green Gallery, New York, <i>Flavin, Judd, Morris, Williams</i> .
1965	Tibor de Nagy Gallery, New York, <i>Shape and Structure</i> .

1965	Whitney Museum of American Art, New York, <i>Young America</i>
October 4-29, 1966	Dwan Gallery, New York, <i>10</i> .
December 16-February 5, 1966	Whitney Museum of American Art, New York, <i>Annual Exhibition 1966: Contemporary Sculpture and Prints</i> , (Untitled fiberglass piece, four units.)
1966	Art Institute of Chicago, Chicago, <i>68th American Exhibition</i> (Prize)
1966	Walker Art Center, Minneapolis, Minn., <i>Eight Sculptors: The Ambiguous Image</i> .
1966	Jewish Museum, New York, <i>Primary Structures</i> .
1966	Finch College, New York, <i>Art in Process</i> .
1966	Whitney Museum of American Art, New York, <i>Contemporary Sculpture, Selection I</i> .
1966	Institute of Contemporary Art, University of Pennsylvania, Philadelphia, <i>The Other Tradition</i> .
1967	International Institute Torcuato di Tella, Buenos Aires, (First prize)
1967	Solomon R. Guggenheim Museum, New York, <i>Filth Guggenheim International Exhibition</i> , (travelling exhibition).
1967	California State College, Los Angeles, <i>New Sculpture and Shaped Canvas</i> .
1967	Los Angeles County Museum of Art, Los Angeles, <i>American Sculpture of the Sixties</i> , (travelling exhibition to the Philadelphia Museum of Art).
1967	The Detroit Institute of Arts, Detroit, <i>Color, Image and Form</i>
1967	Leo Castelli Gallery, New York, <i>Ten Years</i> .
1967	Stedelijk van Abbemuseum, Eindhoven, The Netherlands, <i>Kompas III</i> .
1967	Guggenheim International Exhibition, New York, (travelling exhibition). Received the 1967 purchase prize, <i>Guggenheim International Award</i> .
1967	The Museum of Modern Art, New York, <i>The 1960's: Painting and Sculpture from the Museum Collection</i> .
1968	Fondation Maeght, Saint Paul de Vence, France, <i>L'Art Vivant 1965-1968</i> .
1968	Gemeentemuseum, Den Haag, The Netherlands, <i>Minimal Art</i>
November 13-January 21, 1968	Philadelphia Museum of Art, Philadelphia, <i>The Pure and Clear American Innovations</i> .
February-March, 1968	Albright-Knox Gallery, Buffalo, Second Buffalo Festival of the Arts Today, <i>Plus by Minus: Today's Half-Century</i> .
April 15-May 5, 1968	Whitney Museum of American Art, New York, <i>1968 Annual Exhibition: Sculpture</i> . (Felt piece, variable dimensions, 1967-68)
Summer, 1968-69	The Museum of Modern Art, New York, <i>Art of the Real: USA 1948-1968</i> , (travelling exhibition).
May 17-June 28, 1969	John Gibson Gallery, New York, <i>Ecologic Art</i> . (Drawing)
November 13, 1969	Paula Cooper Gallery, New York, <i>Films</i> .
December 9-January 18, 1969-70	University of California at Irvine, Irvine, California. <i>Five Sculptors. Andre, Flavin, Judd, Morris, Serra</i> . (Railroad waste and mirrors)

- January, 1969 Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York, *Earth Art*, organized by Willoughby Sharpe.
- Summer, 1969 C.A.A.M., University of Puerto Rico, Mayaguez, *TRARMPROEEROFIBSEATERLR* (Robert Morris-Rafael Ferrer).
- 1969 Dwan Gallery, New York. (Exhibited the *Card File*, 1963.)
- 1969 Whitney Museum of American Art, New York, Howard and Jean Lipman Foundation, *Contemporary American Sculpture: Selection II*.
- 1969 New Jersey State Museum, Trenton, N.J., *Soft Art*.
- 1969 The Stedelijk Museum, Amsterdam, *The Netherlands, Op Losse Schroeven, (Square Pegs in Round Holes)*.
- 1969 The Museum of Modern Art, Circulating Exhibition, New York, *New Media; New Methods*.
- 1969 Galerie Heiner Friedrich, Munich, Germany. (Drawings)
- 1969 Indianapolis Museum of Art, Indianapolis, Indiana, *Painting and Sculpture Today—1969*.
- 1969 American Federation of the Arts, Circulating Exhibition, New York, *Soft Sculpture*.
- 1969 Whitney Museum of American Art, New York, *Anti-Illusion: Procedures/Materials*.
- 1969 Vancouver Art Gallery, Vancouver, Canada, *New York 13*.
- 1969 Finch College, New York, *Contemporary Drawing Show*. (Contributed preface, *Some Recent Trends*, to catalogue.)
- 1969 Walker Art Center, Minneapolis, Minnesota, *14 Sculptures: The Industrial Edge*.
- 1969 Weatherspoon Gallery, University of North Carolina, Greensboro, N.C., *Art on Paper 69*.
- 1969 Museum of Contemporary Art, Chicago, *Art by Telephone*.
- 1969 Neuen National Galerie, Sammlung Karl Stroher, Berlin, Germany.
- 1969 New York State Council on the Arts, Circulating Exhibition, New York, *Critics' Choice*.
- 1969 Kunsthalle, Bern, Switzerland, *When Attitudes Become Form*, (travelling exhibition).
- March, 1969 Laura Knott Gallery, Bradford Junior College, Bradford, Mass., *Robert Morris—Joseph Kosuth*.
- 1969 Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *Plastics and New Art*.
- 1969-70 The Museum of Modern Art, New York, *Spaces*.
- 1969-70 Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*.
- 1969-70 Finch College Museum of Art, New York, *Art in Process IV*.
- 1970 Emily Lowe Gallery, Hofstra University, New York, *Leaning/Hanging*. (1962 plywood piece)

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Compiled by Libby W. Seaberg

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